

Master Prints ~ Fifteenth to Nineteenth Century



COLNAGHI

Conditions of Sale

The prints in this catalogue are guaranteed to be genuine.

The Measurement of impressions are given as follows, height before width: to the platemark in the case of etchings and engravings; to the borderline or the extreme limit of the composition in the case of woodcuts; to the edges of the paper where impressions are described as trimmed.

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The code name for this catalogue is
ALBERTI

Opening Times:

Monday to Friday 10-6

Saturday 10-1

Front Cover: Detail from Plate 4

Back Cover: The complete series of five etchings on golden coloured satin (catalogue entry 1)

DESIGNED BY IAN MACKENZIE-KERR
PRINTED IN GREAT BRITAIN
BY BAS PRINTERS LIMITED, OVER
WALLOP, HAMPSHIRE

COLNAGHI

Established 1760

Master Prints — Fifteenth to Nineteenth Century

ENTRIES BY RUTH BROMBERG

Director and Head of the Print Department

25th June — 13th July 1985

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1

1 Cherubino Alberti

Borgo San Sepolcro 1552-1615

a The Rape of The Sabine Women, after Polidoro da Caravaggio

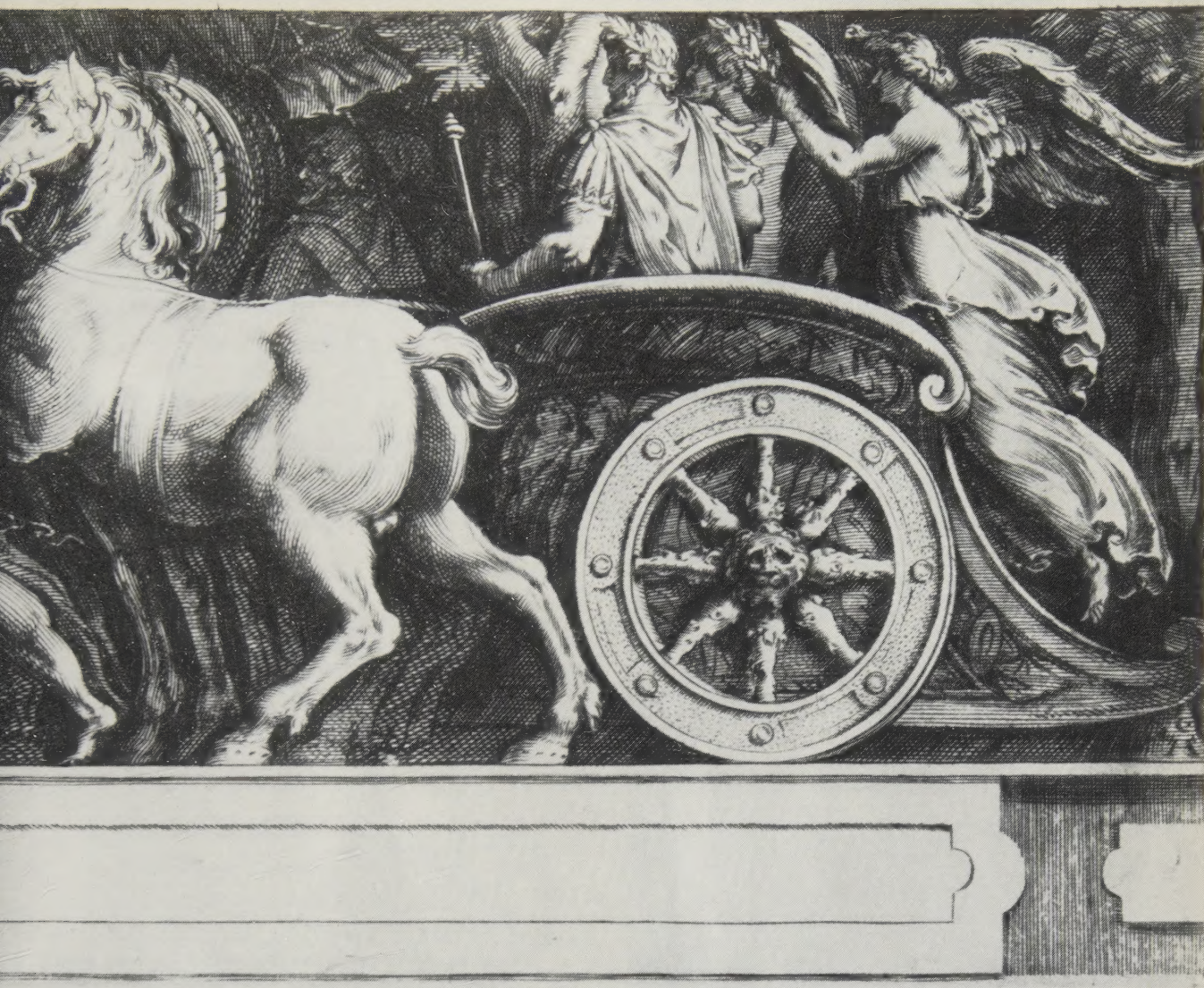
b THE TRIUMPH OF TWO ROMAN EMPERORS

Bartsch 159, 160, as two separate sets, consisting respectively of three and two engravings, in fact form a continuous frieze and the five plates should be considered as one complete set.

Engravings. Bartsch 159, 160, state unknown to Bartsch, here described with new unpublished information as first state of two, unfinished proof states, before additions and changes to the plates. Superb impressions of the complete set of five engravings, uniquely printed on contemporary, hand woven heavy golden coloured satin. The platemarks on all five impressions are perfectly

matched and the composition forms one continuous frieze. The printing on silk or satin requires a particular method, consisting of overlaying the silk or satin with a sheet of paper. The five engravings here described are in pristine condition with the platemark clearly visible on the satin and the original paper, used in the printing process. Plate 5 has particularly large margins, of which the lower and right margins have an extra length of satin tucked under. The length of satin below the platemark on plate 5 has the selvage, a strip of red and gold coloured satin, as prescribed by regulations governing the weaving of silk and satin, according to the town and period where, and when, it was woven. Bartsch 159, plate 1, overall size 205 x 441mm.; Bartsch 159, plate 2, overall size 203 x 479mm.; Bartsch 159, plate 3, overall size 196 x 490mm.; Bartsch 160, plate 4, overall size 198 x 425mm.; Bartsch 160, plate 5, overall size 247 x 445mm.

The series was later chosen to be dedicated to Cardinal Francesco Barberini. The proof states here described do



not bear the inscription, nor the emblem of the Barberini family, nor the date 1628, all of which were added to the copper plates at a later stage, and which appear on the only state known to Bartsch, now known as the second, completed state. The set of five engravings here described is of exceptional rarity and importance in the history of print-making. They present the unique example of prints on silk or satin, which can be dated with certainty to a period not later than the first quarter of the seventeenth century.

Description of the states:

First state:

Plate 1; before the inscription 'cum priuilegio summi Pontificis' on the lower right below the tablet.

Plate 2; before the inscription 'cum Priuilegio summi Pontificis' on the lower right below the tablet; before the addition of the bee, the emblem of the Barberini family, in the circle in the lower left corner.

Plate 3; before the inscription 'cum Priuilegio summi Pontificis' on the lower right below the tablet; before the

addition of the bee, in the circle of the lower right corner; before the dedication to Cardinal Francesco Barberini in the circle on the lower right, below the standing figure.

Plate 4; before the inscription of 'cum Priuilegio summi Pontificis' in the lower centre, below the tablet; before the addition of the bee, in the circle in the lower left corner.

Plate 5; before the four line inscription in the tablet; before the erasure of the number '5' in the lower centre below the tablet; before the addition of the number '5' in the lower right of the tablet; before the erasure of the bottom borderline of the inscription tablet; before the lengthening of the left and right borderline of the inscription tablet to accommodate the lengthy inscription; before the addition of the bottom borderline just above the lower platemark.

Second state:

With the additions and changes described above.

Illustrated in colour on the front and back cover



2 Hans Baldung Grien

*Schwäbisch-Gmünd 1484 or early 1485—
Strassburg 1545*

SAINT JEROME IN THE WILDERNESS

Woodcut, 1511. Bartsch 34, Geisberg 108, Hollstein 121, Karlsruhe 1959 II, H 54, Mende 21, only state. A fine, early impression of this excessively rare woodcut, with the borderline all round. With the centre break in the upper borderline visible on all early impressions; the top left corner, the right upper and lower corner borderline, faintly printed. Three tiny paper losses replaced, in very good condition. S 127 × 88mm. Collection: unidentified.

The early impression from the Staatliche Kunsthalle Karlsruhe, reproduced in their catalogue 'Hans Baldung Grien' 1959, described as one of seven recorded good impressions, has the centre break in the top borderline.

3



3 Cornelis Bega

Haarlem 1620–1664

THE OLD HOSTESS

Etching, Hollstein 32, third state of four. A very good impression, trimmed just within the platemark, in very good condition. S 173 × 132mm.

Collection: Fürst zu Fürstenberg (Lugt 2811)

4 Hans Sebald Beham

Nürnberg 1500—Frankfurt/Main 1550

THE PRODIGAL SON TENDING THE SWINE

Engraving, 1538. Bartsch 35, Pauli, Hollstein 37, only state. An exceptionally fine, early impression of this rare print, with traces of the erased date in the upper centre, well visible, with thread margins or trimmed on the



4



5

platemark. A short repaired nick in centre top edge supported locally, a short crease in centre bottom edge, otherwise in very good condition. 72 × 114mm.

Collections: Rev. J. Burleigh James (Lugt 1425); Heinrich Stiebel (Lugt 1367); another unidentified.

5 Hans Sebald Beham

Nürnberg 1500—Frankfurt/Main 1550

FOOT SOLDIER STANDING BY A TREE

Etching on iron, 1520. Bartsch 203, Pauli, Hollstein 206, only state. This is one of the few prints by Beham executed in this medium. A fine impression of this rare print, with thread margins or trimmed on the platemark. A tiny replaced paper loss at the tip of the lower right corner, thin spots at the corners, otherwise in very good condition. S 89 × 64mm.

Collections: J. V. Novak (Lugt 1949). His sale 1904, H. G. Gutekunst, 16–20 May 1904, no. 171. Described: Ausgezeichneter alter Abdruck (excellent contemporary impression).

6 Hans Sebald Beham

Nürnberg 1500—Frankfurt/Main 1550

THE HOLY FAMILY UNDER A CANOPY

Woodcut. Bartsch 121, Pauli, Hollstein 890, only state. A very fine, early impression of this rare print, with margins. A tiny replaced paper loss on the edge of the left margin only, an unobtrusive printer's crease on the lower right, otherwise in excellent condition. Borderline 124 × 85mm.

Collection: unidentified.



6





7 Bartolomeo Biscaino

Genova 1632–1657

THE HOLY FAMILY ADORED BY ANGELS

Etching. Bartsch 7, second state of two; here described with new unpublished information as second state of three. Bartsch was unaware of impressions with the address of Remondini. A very fine, early impression printed with plate tone and wiping marks, with margins. A horizontal centre fold showing on the reverse only, otherwise in excellent condition. 395 × 280mm.

Collection: Baron Milford, Picton Castle

Description of the states

First state: Before any address

Second state: With the address of Daman

Third state: With the address of Remondini

8 Bartolomeo Biscaino

Genova 1632–1657

THE CIRCUMCISION OF CHRIST

Etching. Bartsch 10, only state. A very fine, early impression with plate tone and wiping marks, trimmed on the platemark, in excellent condition. S 240 × 183mm.

Collection: Baron Milford, Picton Castle.



9 Bartolomeo Biscaino

Genova 1632–1657

THE VIRGIN ADORING THE INFANT CHRIST WITH SAINT JOSEPH

Etching, 1655. Bartsch 22, only state. An exceptionally fine, early impression with plate tone and wiping marks, with margins. A tiny rust mark, traces of red chalk on the verso and in the bottom right corner of the margin only, in very good condition. P 245 × 183mm.

Collection: Baron Milford, Picton Castle



10 Benigno Bossi

Porto d' Arcisato 1727—Parma 1800

FISIONOMIE POSSIBILI (POSSIBLE FACIAL
FEATURES)

Etchings, 1776. Le Blanc 129 140, the complete set of twelve etchings, only state. Very fine, exceptionally early impressions of this rare set, all with margins. Slight glue stains on some corners of the margins, otherwise in excellent condition. Average size platemark 123 × 90mm.



11 Nicholas de Bruyn

Antwerp 1571—Rotterdam 1656

THE CIRCUMCISION

Engraving, 1620. Hollstein 59, first state of two. An exceptionally fine, very early impression with margins. A slight vertical centre fold visible mostly in the margins, in very good condition. 417 × 538mm.

Watermark: crown.



12 Giuseppe Caletti

Ferrara 1600—1660

HEAD OF MAN WITH A LARGE HAT IN PROFILE

Etching. Unknown to Bartsch, Bertelá 73. A very good impression of this rare print, with narrow margins, in very good condition. 74 × 82mm.



13 Antonio Canal called Canaletto

Venice 1697–1768

MESTRE

Etching. Bromberg 3, first state of two. An exceptionally fine, very early impression, printed on heavy laid paper, corresponding to the contemporary edition, with small margins. Trace of a vertical centre crease visible on verso, a few repaired nicks on the top edge of the margin, a repaired tear on the top edge slightly into the plate, slight surface dirt in the margins, in very good condition. 299 × 427mm.

Watermark: partially visible, unidentified.



14 Antonio Canal called Canaletto

Venice 1697–1768

LE PORTE DEL DOLO

Etching. Bromberg 6, second state of three, before the addition of letters and numbers. The first state is a proof impression of which only one impression is recorded. An exceptionally fine, very early impression, printed on heavy laid paper, corresponding to the contemporary edition, with margins. Trace of a vertical centre crease, slight foxing visible mostly in the margins, in excellent condition. 299 × 429mm.

Watermark: F C, Bromberg 31.

15 Antonio Canal called Canaletto

Venice 1697–1768

THE HOUSE WITH THE INSCRIPTION (left half of Undivided Plate)

Etching. Bromberg 13, only state. A fine impression, printed on heavy laid paper, corresponding to the contemporary edition, with small margins, in very good condition. 298 × 214mm.

Watermark: F C, Bromberg 31.





16 Simone Cantarini

Pesaro 1612—Verona 1648

ADAM AND EVE

Etching. Bartsch 1, only state. A very good impression with narrow margins all round, in very good condition. 197 × 170mm.

Watermark: unidentified.



17 Simone Cantarini

Pesaro 1612—Verona 1648

THE REST ON THE FLIGHT INTO EGYPT

Etching and engraving. Bartsch 2, state unknown to Bartsch before the two later stages with inscriptions; Bellini 22, second state of four. Bellini records only two impressions of the first state. A very fine, early impression, trimmed on the platemark all round. Traces of a central horizontal fold, otherwise in very good condition. S 299 × 194mm.

Watermark: unidentified.



18 Simone Cantarini

Pesaro 1612—Verona 1648

THE HOLY FAMILY WITH THE INFANT
SAINT JOHN THE BAPTIST

Etching. Bartsch 12, Bellini 31, only state. A very good impression with narrow margins or trimmed on the platemark, just within on the left, a repaired nick in the lower right corner, otherwise in very good condition. S 133 × 84mm.

19 Simone Cantarini

Pesaro 1612—Verona 1648

THE HOLY FAMILY WITH THE ROSARY

Etching. Bartsch 13, only state. Bellini 32, first state of two, before the heavy diagonal on the wall at left. A very good impression, trimmed on the platemark. A few slight stains, a faint graphite line around the Virgin's hair, otherwise in very good condition. S 130 × 84mm.

Watermark: unidentified.

19



20



20 Simone Cantarini

Pesaro 1612—Verona 1648

SAINT ANTHONY OF PADUA HOLDING THE
CHRIST CHILD

Etching. Bartsch 26, Bellini 20, only state. A very good impression with narrow margins all round, in excellent condition. 82 × 62mm.



21 Annibale Carracci

Bologna 1560—Rome 1609

THE MADONNA OF THE SWALLOW

Engraving, 1587. Bartsch 8, Bohlin 9, only state. A fine, early impression with narrow margins or trimmed on the platemark, in very good condition, S 157 × 124mm.

Collection: Carl Freiherr von Rhodin (Lugt 2179).



22 Giovanni Benedetto Castiglione

Genova 1609—Mantua 1665

RACHEL CONCEALING LABAN'S IDOLS

Etching. Bartsch 4, only state; Percy E 3; Bellini 2, second state of four, before the scratch on the goat's head and before the address of Frey. A very good impression, trimmed on or just within the platemark. The upper left corner replaced, some very slight foxing and one tiny stain, one thin spot near the lower edge, trace of a vertical centre fold, in very good condition. S 256 × 335 mm.

Watermark: horse in single circle.

23 Giovanni Benedetto Castiglione

Genova 1609—Mantua 1665

MARSYAS TEACHING OLYMPOS THE VARIOUS MUSICAL MODES

Etching, 1648. Bartsch 15, second state of two, Percy E 11, Bellini 17, second state of five, before additional work on the plate and before the addition of 'alla Pace'. Bellini records only two impressions of the first state before the Rossi address, and one impression of the second state. A very fine, exceptionally early impression, trimmed on the platemark. A short repaired tear on the bottom edge, two short unobtrusive printer's creases, a few small thin spots near the edges, in very good condition. S 212 × 116 mm.

Collection: P. H. Lankrink (Lugt 2090).





24 Giovanni Benedetto Castiglione

Genova 1609—Mantua 1665

THESEUS FINDING HIS FATHER'S ARMS

Etching. Bartsch 24, only state; Percy E 12; Bellini 13, third state of three. Bellini records only one impression of the first state before the Rossi address, and only two impressions of the second state before the addition of 'alla Pace'. A fine, early impression with plate tone and wiping marks, trimmed on the platemark on three sides, fractionally within on the bottom. One small rust spot, a few thin spots on or near the edges, three short unobtrusive printer's creases on the right edge, in very good condition. S 299 × 202mm.

Watermark: unidentified.

Collection: unidentified, possibly Arthur Pond (Lugt 2038) judging from a similar writing on a different print, at the British Museum.

25 Giovanni Benedetto Castiglione

Genova 1609—Mantua 1665

MELANCHOLY

Etching. Bartsch 26, second state of two, Percy E 14, Bellini 15, third state of four. A very good impression, trimmed on the platemark, in excellent condition. S 213 × 112mm.

Collection: unidentified.

Vb. Instabilitas ibi Virtus



Si facciano in Roma per Gio: Dom' Rossi alla Pace all' insegna di Parigi. Con licenza di



26 Marco Dente da Ravenna

Ravenna end of fifteenth century—Rome 1527

NOAH'S SACRIFICE

Engraving. Bartsch 4, only state. A very good impression, trimmed on or close to the borderline. A faint stain, a few thin spots, a very slight unobtrusive printer's crease, otherwise in very good condition. S 205 × 238mm.

Watermark: similar to Heawood 38.

Collections: Dr. Ottokar Mascha (Lugt 1903); J. Kuderna (Lugt 1626); and another unidentified.

27 Marco Dente da Ravenna

Ravenna end of fifteenth century—Rome 1527

VENUS AND CUPID CARRIED BY DOLPHINS, after Raphael

Engraving. Bartsch 324, first state of three, before the rework by Villamena and before the address of Salamanca and of Paluzzi. A very good impression, with the borderline visible all round. One very tiny pin hole, in very good condition. S 267 × 172mm.

27





28 Marco Dente da Ravenna

Ravenna end of fifteenth century—Rome 1527

LEDA AND THE SWAN, after Raphael or
Guilio Romano

Engraving. Bartsch 283, only state. A fine, early impression trimmed on or close to the borderline. A few minor thin spots and short repaired nicks on the edges, the tips of three corners replaced, a tiny hole with an old repair near the lower edge, a few very slight stains, otherwise in very good condition. S 148 × 101mm.

Watermark: partial, unidentified.

Collections: J. Thane (Lugt 2393); Sir M. Masterman Sykes (Lugt 1897); British Museum (Lugt 301); British Museum Duplicate (Lugt 305); Lundt 1896.



29 Antoine Jean Duclos

Paris 1742–1795

LE BAL PARÉ, after Augustin de Saint Aubin

Etching and engraving. Lawrence and Dighton 48, first state of four; an unfinished proof state before the cutting down of the plate to a considerably smaller size, here published for the first time; before numerous additional work on the figures and background; before three successive inscription stages. A superb, exceptionally early impression of this rare print with margins, in perfect condition. 369 × 480mm.

Watermark: D. C. Blauw.

In addition to the successive inscription stages and work on the candles noted by Lawrence and Dighton, there is additional work defining the figures, shadows, walls, floor and ceiling.



30

30 Albrecht Dürer

Nürnberg 1471–1528

THE STANDARD BEARER

Engraving. Bartsch 87, Meder, Hollstein 92, Meder b (of c). A very good, well contrasted impression, with thread margins or trimmed on the platemark. The tip of the upper left corner replaced, a thin spot in the upper right corner, a few very slight stains, an unobtrusive printer's crease, in very good condition. S 114 × 70mm.



31

31 Albrecht Dürer

Nürnberg 1471–1528

COAT OF ARMS OF THE GERMAN EMPIRE AND THE CITY OF NUREMBERG

Woodcut, 1521. Bartsch 162, Dodgson 144, Meder, Hollstein 285, Meder a (of c), without the text. A very fine impression of this rare woodcut, with margins. A small rubbed area on the eagle's leg at right, otherwise in very good condition. Borderline 246 × 170mm.

Collections: K. F. F. von Nagler (Lugt 2529); Berlin Kupferstichsammlung Duplicate (Lugt 1606).



32 Albrecht Dürer

Nürnberg 1471–1528

THE FLIGHT INTO EGYPT

Woodcut, from the 'Life of the Virgin', Bartsch 89, Meder, Hollstein 201, Meder d (of f) without the text. A very good impression with margins all round. A small, slight stain on the edge of the left margin only. The left and right lower borderline touched, otherwise in very good condition. Borderline 296 × 209mm.

Watermark: Meder 309.



33 Jeremias Falck

Danzig 1619–1677

VANITAS, after Jan Lys (The old Procuress at the Toilet-Table)

Engraving. Hollstein 156, before all letters. A fine impression of this rare print, with small margins. Two short repaired nicks in the right margin, a repaired tear in the lower left corner, a collector's mark in the lower right corner below the subject, in very good condition. 400 × 318mm.

Collection: unidentified.



34 Orazio Farinati

Verona active 1593–1599

THE SUBMERSION OF PHARAOH'S ARMY IN THE RED SEA, after Paolo Farinati

Etching, 1599. Bartsch 1, only state. A very good impression, trimmed to the borderline. Trace of a vertical centre crease, a small replaced paper loss on the lower right edge, a locally supported thin spot, slightly rubbed in parts of the lower edge, trace of a diagonal fold in the upper left corner, a few very faint foxmarks, in very good condition. S 347 × 546mm.

Watermark: single circle with unidentified object.

35



35 Odoardo Fialetti

Bologna 1573—Venice 1638

THE JOYS OF LOVE

Etching. Bartsch 7, only state, before the rework. A fine, early impression, trimmed to or on the platemark. A few stains, otherwise in very good condition. S 172 × 93mm.

Collections: D. E. Peart (Lugt 891); Lundt, 1896.

Tanto d'èl amore fiali crederi fanno
Baciarti, o piglio, il mimate l'altro
Ma da lui porto pena assai più di



36 Odoardo Fialetti

Bologna 1573—Venice 1638

THE JOYS OF LOVE

Etching. Bartsch 17, only state, before the rework. A very good impression, with thread margins, in excellent condition. 172 × 93mm.

Collections: Dr. E. Peart (Lugt 891); Lundt, 1896.

37 Odoardo Fialetti

Bologna 1573—Venice 1638

THE JOYS OF LOVE

Etching. Bartsch 18, only state, before the rework. A very fine, exceptionally early impression, with thread margins or trimmed on the platemark, in excellent condition. S 175 × 97mm.

Collections: Dr. E. Peart (Lugt 891); Lundt 1896.

38 Odoardo Fialetti

Bologna 1573—Venice 1638

THE JOYS OF LOVE

Etching. Bartsch 19, only state, before the rework. A very fine, exceptionally early impression printed with tone, with thread margins on three sides, trimmed to the platemark below, in excellent condition. S 171 × 95mm.

Collections: Dr. E. Peart (Lugt 891); Lundt 1896.







39 Odoardo Fialetti

Bologna 1573—Venice 1638

THE GOD MARS

Etching. Bartsch 23, only state. A very good impression, trimmed close to or on the borderline. A few thin spots, trace of a horizontal and vertical fold, a few very slight stains, in very good condition. S 145 × 205mm.

40 Giovanni Battista Franco (Il Semoleo)

Udine 1510—Venice 1561

MELCHISADECH OFFERING BREAD AND WINE TO ABRAHAM

Etching and engraving. Bartsch 5, first state of two, before the addition of the signature. A very fine, early impression with margins on three sides, the left side margin partially replaced outside the platemark. A slight vertical centre fold and a few creases, a few repaired tears at the edges, a few thin spots locally supported, otherwise in very good condition. S 279 × 425mm.

Watermark: anchor in circle with a star above.



41 Hendrik Goltzius

Mühlbrecht 1558—Haarlem 1617

JACQUES DE LA FAILLE AND HIS WIFE JOSINA HAMELS

JACQUES DE LA FAILLE

Engraving. Hirschmann, Hollstein 184, Strauss 130, fourth state of five. The earlier three states are rare proof states, of which Strauss records only seven impressions. An exceptionally fine, early impression with margins. Slight, unobtrusive foxing, a repaired tear in the upper left corner, a few repaired nicks and minor thin spots on the edges of the margin, otherwise in excellent condition. 199 × 131mm.

Watermark: partially visible, unidentified.

Collection: unidentified.

JOSINA HAMELS

Engraving, 1589. Hirschmann, Hollstein 185, Strauss 131, third state of four. The earlier two states are rare proof states, of which Strauss records only four impressions. An exceptionally fine, early impression with margins. Slight unobtrusive foxing, a few repaired nicks and minor thin spots on the edges of the margin, otherwise in excellent condition. 201 × 130mm.

Watermark: partially visible, unidentified.

Collection: unidentified.

The two engravings described and illustrated in this catalogue are a rare perfectly matched pair from the same printing and are offered for sale as a pair.



42 Hendrik Goltzius

Mühlbrecht 1558—Haarlem 1617

TWO SYBILS

Engraving. Hirschmann, Hollstein 304, Strauss 297, second state of two, finished state. One example only of a proof state before inscription is recorded in 1874, but its whereabouts since then are unknown. A very fine, early impression with margins. Trace of a horizontal centre fold, a few thin spots, in very good condition. 242 × 160mm.

43 Francisco Goya y Lucientes

Fuentodos 1746—Bordeaux 1828

EL VERGONZOSO. (The Shamefaced one). Plate 54 from 'Los Caprichos'.

Etching and aquatint. Harris 89, from the first edition, 1799. A fine impression with margins. Stitching marks on the left margin edge, the sheet edges in red (top, right and bottom) which indicates the provenance from an album, in excellent condition. 215 × 150mm.

44 Francisco Goya y Lucientes

Fuentodos 1746—Bordeaux 1828

MIREN QUE GRABES (Look how solemn they are). Plate 63 from 'Los Caprichos'.

Etching, aquatint and drypoint. Harris 98, from the first edition, 1799. A fine impression with plate tone, with margins. Stitching marks on the left margin edge, the sheet edges in red (top, right and bottom) which indicates the provenance from an album, in excellent condition. 215 × 150mm.

45 Francisco Goya y Lucientes

Fuentodos 1746—Bordeaux 1828

NO GRITES, TONTA (Don't scream, stupid). Plate 74 from 'Los Caprichos'.

Etching and burnished aquatint. Harris 109, from the first edition, 1799. A fine impression with margins, in excellent condition. 215 × 150mm.

46 Francisco Goya y Lucientes

Fuentodos 1746—Bordeaux 1828

DESPACHA, QUE DISPIERTAN (Be quick, they are waking up). Plate 78 from 'Los Caprichos'.

Etching and burnished aquatint, Harris 113, from the first edition, 1799. A fine impression, with margins. Stitching marks on the left margin edge, the sheet edges in red (top, right and bottom) which indicates the provenance from an album, in excellent condition. 215 × 150mm.



El Vergonzoso



¡Miren que araban!



¡No' araban tanto!



Después que despierten



47 Ottavio Leoni

Rome 1574–1626

THREE PORTRAITS ON A SINGLE PLATE

Etching. Bartsch 12, only state. A very fine, exceptionally early impression, printed with plate tone and wiping marks, which has the quality of a proof impression. With margins on three sides and a disproportionally large margin above the upper platemark, on which is written in brown ink in an old Italian hand, the names of the sitters: Camilo Grafico, Ercole Pedemome, Antonio Carone. Slight paper discolouration and fox marks, otherwise in very good condition. 91 × 179mm.

Watermark: unidentified.

Bartsch lists the names of the sitters according to information given by Mariette. Possibly the present impression was at one time in Mariette's possession.

48 Jean-Etienne Liotard

Geneva 1702–1789

LE CHAT MALADE, after Antoine Watteau

Etching with drypoint, 1731. De Goncourt 93, Dacier and Vuaflart 32, only state. An exceptionally fine, early impression of this rare print, with large margins. Trace of a short soft fold in the lower right, otherwise in excellent condition. 378 × 277mm.

Watermark: crowned double headed eagle.



Peint par A. Kestner.

Gravé par E. Lohéac.

LE CHAT MALADE

*Irre idolâtre Minet,
Quoique de tous les chats minet soit le plus tendre;
Des soins de sa semblance ont produit cet effet;
Elle est folle d'un petit Maître.*

vers 2

*Une voye, avec tout un amant au trépas,
Tandis que pour un chat vous prodiguez vos larmes;
Ce contraire bizarre Irre ne me plait pas,
Et je suis enclin de vos soins allarmée;
Mais se ris quand je vois ce fœu de médecin
Soigner cet animal et pérorer et malin
S'il n'appliquoit qu'aux Chats sa science incertaine
Quel bonheur pour l'espèce humaine.*

*Tableau de l'humaine folie
Irre idolâtre son chat
Le Médecin encor plus fût
C'est le rappeler à la vie.*

Conegliano c. 1459–c. 1517

**THE VIRGIN KNEELING ADORING THE
INFANT CHRIST**

Engraving. Hind 12, this impression reproduced on plate 506 in 'Early Italian Engraving' (Arthur M. Hind, 1948). Hind cited the example here described and illustrated in this catalogue, as the only early impression in existence. Only one other impression exists of this print, conserved at the Metropolitan Museum of Art, New York, described by Hind as a late impression. The present example is a superb impression and it is preserved on its original Royal Academy mount. The paper unevenly trimmed around the subject. On the upper left, outside the subject, an inscription in an old hand 'Fineguerra 1460 unless it be a very early attempt of Mantegna'. S. approximately 157 × 138mm.

Collection: Royal Academy of Art, London.

Hind writes that the design seems to belong to the period of the S. Zeno altarpiece 1455–59, and that it shows a near relationship to The Virgin adoring the Child in the 'Adoration of the Shepherds' in The Metropolitan Museum of Art, New York. In Hind's opinion because of the fine cross-hatched shading, the engraving seems more related to the schools of Ferrara and Venice, rather than to Mantegna. He writes however, that it could hardly be later than 1480 and might even be much nearer to the period of the original design. The engraving is closely related to a drawing at the Boymans-van-Beuningen Museum in Rotterdam. It is on the verso of a 'Virgin and Child', unanimously attributed to Giovanni Battista Cima da Conegliano (Peter Humfrey, *Cima da Conegliano*, Cambridge, 1983, no. 197, illustrated plates 20 and 32). The recto has been associated with various early works by Cima but is particularly close to the 1489 Vicenza altarpiece: the bottom halves of the figure in the drawing and the painting are identical. With the exception of Menegazzi (*Cima da Conegliano*, Treviso, 1981, p. 149, fig. 225) also the drawing on the verso has been accepted as by Cima by all the other writers, including the Tietzes (*Drawings of the Venetian Painters*, p. 160, no. 657), who also noted its relationship with the present engraving. They suggested that the drawing, though by Cima could go back to a Mantegnesque invention. Later writers accepted this and called the drawing copied by Cima from the Mantegna print. The image in the drawing is reversed to the print, a fact which makes the possibility of it being a copy after the print highly unlikely. It is much more probable that the print is after the drawing, and the possibility should be entertained that also the print is by Cima. Hind already noticed that it could be a Venetian print and the fact that it has no affinity with any other contemporary prints may argue for the hand of an artist who made only one attempt at printmaking. Moreover, there are in the print very obvious signs of an inexperienced hand: along the bottom part of the left margin of the figure, almost all the lines of the diagonal hatchings have slipped over the border of the cloak; a large scratch at the top of the head of the Virgin was also caused by the burin slipping. Early drawings by Cima are very rare and it is therefore impossible to substantiate the attribution any further. It remains, however, an intriguing possibility.

I am much indebted to David Landau for his help in cataloguing this print.

49 Alessandro Longhi

Venice 1733–1813

SELF PORTRAIT OF ALESSANDRO LONGHI,
from the series of 25 plates entitled
'Compendio delle Vite dei Pittori
Veneziani', published in 1762.

Etching, with the rococo border, before the later printing which consisted of the portrait without the border. A very fine, early impression of this rare print, with margins, in very good condition. 380 × 285mm.

Watermark: partially visible cartouche.



Frederica
1460.

capitulum de sancto carmine
et tempore de sancto carmine





51 Carlo Maratta

Camerano 1625—Rome 1713

THE HOLY FAMILY WITH ANGELS

Etching. Bartsch 4, only state, Bellini 4, second state of three, before the address of Billy. A fine impression, with thread margins all round. A thin spot in the upper left corner, a few very slight stains, in very good condition. 175 × 132mm.



52

52 Carlo Maratta

Camerano 1625—Rome 1713

THE MADONNA WITH THE YOUNG CHRIST SLEEPING

Etching. Bartsch 6, this state unrecorded by Bartsch, Bellini 12, first state of three, proof state before two successive inscription stages. A very fine, exceptionally early impression, rare in this state, with narrow margins all round, in perfect condition. 173 × 130mm.

Collection: Claude Augustin Mariette 1695 (Lugt 1786).



53

53 Carlo Maratta

Camerano 1625—Rome 1713

THE MADONNA WITH THE YOUNG CHRIST SLEEPING

Etching. Bartsch 6, only state, Bellini 12, second state of three, before the address of Billy. A fine impression, with narrow margins all round. A slightly rubbed spot and slight stain in the left background, a few very slight stains, in very good condition. 173 × 130mm.



54 Carlo Maratta

Camerano 1625–Rome 1713

THE MYSTIC MARRIAGE OF SAINT CATHERINE

Etching. Bartsch 10, only state, Bellini 2, first state of five. A very fine, exceptionally early impression with thread margins all round, in excellent condition. 174 × 130mm.

55 Michele Marieschi

Venice 1710–1743

PIAZZA SAN MARCO WITH THE BASILICA,
from the series of 22 plates entitled
*Magnificentiores selectioresque Urbis
Venetiarum Prospectus*, published in
1741.

Etching. Succi 8, first state of four. A very fine, early impression before the addition of the number and subsequent rework on the plate, with full margins. A slight vertical centre crease, in excellent condition. 299 × 445mm.

Watermark: F.





...sum templum ad dexteram, ad levam latus Procuratie

56 Michele Marieschi

Venice 1710–1743

THE PIAZZETTA SAN BASSO, from the series of 22 plates entitled *Magnificentiores selectioresque Urbis Venetiarum Prospectus*, published in 1741.

Etching. Succi 10, first state of four. A very fine, early impression before the addition of the number and subsequent rework on the plate, with full margins. A slight vertical centre crease, in excellent condition. 310 × 427mm.

Watermark: F.

57 Michele Marieschi

Venice 1710–1743

VIEW OF THE GRAND CANAL WITH THE FONDACO DEI TEDESCHI, from the series entitled *Magnificentiores selectioresque Urbis Venetiarum Prospectus*, published in 1741.

Etching. Succi 20, first state of four. A very fine, early impression before the addition of the number and subsequent rework on the plate, with full margins. A slight vertical centre crease, in excellent condition. 315 × 469mm.

Watermark: F.

58 Michele Marieschi

Venice 1710–1743

THE GRAN CANAL WITH CA' PESARO, from the series entitled *Magnificentiores selectioresque Urbis Venetiarum Prospectus*, published in 1741.

Etching. Succi 26, first state of four. A very fine, early impression before the addition of the number and subsequent rework on the plate, with full margins. A slight vertical centre crease, in excellent condition. 330 × 467mm.

Watermark: F.

We have a number of fine etchings by Michele Marieschi. Please send your requests.



VENETIA. CANALIS S. MARCI. PERSPECTIVA A PONTIS S. MARCI. CUM ADIT. MERCATORUM GENTIS GERMANICÆ AD DESIDERIUM, AD LEVAM CUM PUBLICIS. ANTIQVITATIBUS MONSTRATA



VENETIA. CANALIS S. MARCI. PERSPECTIVA A PONTIS S. MARCI. CUM ADIT. MERCATORUM GENTIS GERMANICÆ AD DESIDERIUM, AD LEVAM CUM PUBLICIS. ANTIQVITATIBUS MONSTRATA



*Aequitas, veritas, iustitia, fides,
Nunc legem, nunc legem, nunc legem.*



*Prudentia, veritas, iustitia, fides,
Prudentia, veritas, iustitia, fides.*



*Fortitudo, veritas, iustitia, fides,
Fortitudo, veritas, iustitia, fides.*



*Temperantia, veritas, iustitia, fides,
Temperantia, veritas, iustitia, fides.*

59 Jacob Matham

Haarlem 1571–1631

THE VIRTUES, after Hendrik Goltzius

Engraving, 1597. Bartsch 117–123; Hollstein 256–262, the complete set of seven engravings, first state of five. Very fine, exceptionally early impressions with margins. Slight foxing visible mainly in the margins, plates 5 and 7 with a tiny locally supported nick on left margin edge only, in excellent condition. Average size platemark 152 × 103/4mm.

Watermark: coat of arms with a bend.

Collection: Louis Valentin (Lugt 2498); and an unidentified mark.



60 Andrea Meldolla

Sebenico 1522—Venice 1582

SAINT JUDE

Etching and drypoint. Bartsch 49, only state. A good impression of this rare print with the borderline on three sides, trimmed slightly within on top (3mm.). Slight paper discolouration, otherwise in very good condition. S 212 × 107mm.



61 Jan Muller

Amsterdam 1571–1628

HARPOCRATES

Engraving, 1593. Bartsch 12, first state of two, before the address of Cornelis Danckerts; Hollstein 86, only state. A few repaired tears on the edges, a few replaced paper losses in the margin only, traces of horizontal and vertical crease mostly visible on verso, a few slight stains, in very good condition. Oval Sheet 475 × 373mm.



62 Niccolò Nelli

c. 1530—active Venice 1567/1568

PORTRAIT OF MARIA DELLA ROVERE

Engraving, 1568. Le Blanc 11, only state. A very good impression, trimmed on the platemark, in excellent condition. S 168 × 130mm.

Collection: British Museum Duplicate (Lugt 305); (Lugt 302, dated 1886).

63 Niccolò Nelli

c. 1530—active Venice 1567/1568

PORTRAIT OF GIROLAMO RUSCELLI

Engraving, 1566. Le Blanc 12, Nagler 13, Oberhuber (Renaissance in Italien, 1966) illustrated no. 338, only state. A very fine, exceptionally early impression, trimmed on the platemark. A few very slight stains and trace of a short fold near the right edge, a repaired nick on the lower edge, in very good condition. S 227 × 167mm.

Watermark: unidentified.





64 Adriaen Van Ostade

Lubeck 1610—Amsterdam 1685

THE HUNCHBACKED FIDDLER

Etching. Bartsch, Dutuit, Hollstein 44, fifth state of six, before the plate was reworked. A fine impression with margins all round, in excellent condition. 163 × 113mm.

Collection: Rudolf Philip Goldschmidt (Lugt 2926).



65 Jean-Baptiste Oudry

Paris 1686—Beauvais 1755

HUNTING SUBJECT

Etching. Robert-Dumesnil 2, third state of four. A very fine, early impression, with large margins, in very good condition. 375 × 292mm.

Collection: indistinct blind stamp.



66 Jean-Baptiste Oudry

Paris 1686—Beauvais 1755

HUNTING SUBJECT

Etching. Robert-Dumesnil 4, fourth state of four. A fine impression, with margins. A small slightly stained abrasion on the lower right below the subject, in very good condition. 374 × 292mm.

Collections: William Gruyter Jr. (Lugt 2622); National Museum, Stockholm (Lugt 1982).



67 Il Parmigianino (*Francesco Mazzola*)

Parma 1503—Casal Maggiore 1540

THE ANNUNCIATION

Etching. Bartsch 2, first state of two, before numerous additional work on the plate, trimmed on or close to the platemark on left, just within at right, slightly within the blank space on top and bottom, in very good condition. S 105 × 64mm.

Oberhuber in an article of 1963, illustrating a finished version of this etching, describes it as a first state and Bartsch's incomplete state as a copy. Comparison between that illustration and examples of both states at the British Museum shows that the print cited by Oberhuber is rather a deceptive copy of Bartsch's second state.

A comparison between Oberhuber's reproduction and the example reproduced by Antony Griffiths, No. 50 (Prints and Printmaking, 1980), corresponding to the second finished state, shows the numerous differences on the arm of the Virgin and on other parts of the plate, which suggest that Oberhuber's version is a deceptive copy of the second state. The first and second state in the British Museum are taken from the same plate and correspond to Bartsch's description of this print.



68 Il Parmigianino (*Francesco Mazzola*)

Parma 1503—Casal Maggiore 1540

THE ENTOMBMENT

Etching. Bartsch 5, first state of two before the burin work on the thigh and leg of Christ. A very good, lightly inked impression, with narrow margins on three sides and slightly trimmed within below (12mm.); traces of

horizontal centre folds and a diagonal fold, very slightly rubbed, a few faint stains, otherwise in good condition. S 319 × 242mm.

Watermark: single circle with cross on top.



69 Giovanni Battista Piranesi

Mogliano di Mestre 1720—Rome 1778

GROTTESCHI: THE SKELETONS; THE TRIUMPHAL ARCH; THE TOMB OF NERO; THE MONUMENTAL TABLET

Etchings. Focillon 20; 21; 22; 23; Hind 24, 25, 26, 27, first state of two, before the number. Robison 21, second state of five (second edition, third issue, 1761); Robison 22, second state of five (second edition, third issue, 1761); Robison 23, third state of six (second edition, third issue, 1761); Robison 24, second state of four (second edition, third issue, 1761). Very fine, early impressions before the additional work on the plates noted by Robison, uniformly printed, with large margins. Trace of the vertical centre fold, in excellent condition. R 21 (390 × 542mm.); R 22 (391 × 542mm.); R 23 (387 × 543mm.); R 24 (391 × 535mm.).

Watermark: identical on each impression; noted by Dr. Robison as: special double circle.

I am much indebted to Dr. Andrew Robison for providing me with the information on the states, before the publication of his catalogue raisonné.





70 Giovanni Battista Piranesi

Mogliano di Mestre 1720—Rome 1778

SAINT PETER'S, WITH FORECOURT AND
COLONNADES. FOUNTAIN IN FOREGROUND.

Etching. Hind 3, fourth state of seven; Robison fourth state of seven. A fine, early impression before the erasure of Piranesi's address and price, with large margins. Trace of a vertical centre fold and another unobtrusive soft fold and printer's creases, slight staining in margin only. In the top margin an inscription in brown ink in an old English hand 'another view of St. Peter's Church'. In very good condition. 401 × 542mm.

Watermark: fleur-de-lis in double circle with B above (Hind 3).



71 Giovanni Battista Piranesi

Mogliano di Mestre 1720—Rome 1778

THE PIAZZA NAVONA, WITH S. AGNESE ON THE RIGHT

Etching. Hind 16, second state of six; Robison second state of eight (the first published state, the first state is a proof state). A very fine, exceptionally early impression, before all address, with large margins. The vertical centre fold locally supported on verso, a repaired tear top centre just into the plate, a few repaired tears in the margins only, otherwise in very good condition. 407 × 543mm.

Watermark: fleur-de-lis in single circle (Hind 1).

state of six. A very fine, early impression, before further rework on the plate and before the erasure of Piranesi's address and price, with large margins. A trace of the vertical centre fold visible mainly in the margins. In the lower margin an inscription in brown ink in an old English hand: 'View in the Corso of the Palace of the French Academy instituted by Louis the 14'. In very good condition. 405 × 617mm.

Watermark: fleur-de-lis in double circle with B above (Hind 3).

72 Giovanni Battista Piranesi

Mogliano di Mestre 1720—Rome 1778

THE PALAZZO DELL'ACCADEMIA DI FRANCIA (THE PALAZZO SALVIATI)

Etching. Hind 24, second state of five; Robison third

73 Giovanni Battista Piranesi

Mogliano di Mestre 1720—Rome 1778

THE PALAZZO BARBERINI

Etching. Hind 25, second state of five, before the erasure of Piranesi's address and price. A very fine, early impression, with large margins. A trace of the vertical centre fold visible mainly in the margins, in excellent condition. 404 × 616mm.

Watermark: fleur-de-lis in double circle with B above (Hind 3).

Collection: unidentified.





TEATRO DI MARCELLO

*Theatre of Marcellus built by Augustus***74 Giovanni Battista Piranesi***Mogliano di Mestre 1720—Rome 1778***THE THEATRE OF MARCELLUS**

Etching. Hind 33, third state of seven; Robison third state of seven. A very fine, exceptionally early impression, before further rework on the plate, with large margins. A trace of a vertical centre fold visible mainly in the margins. In the lower margin an inscription in brown ink in an old English hand 'Theatre of Marcellus built by Augustus'. In very good condition. 404 × 552mm.

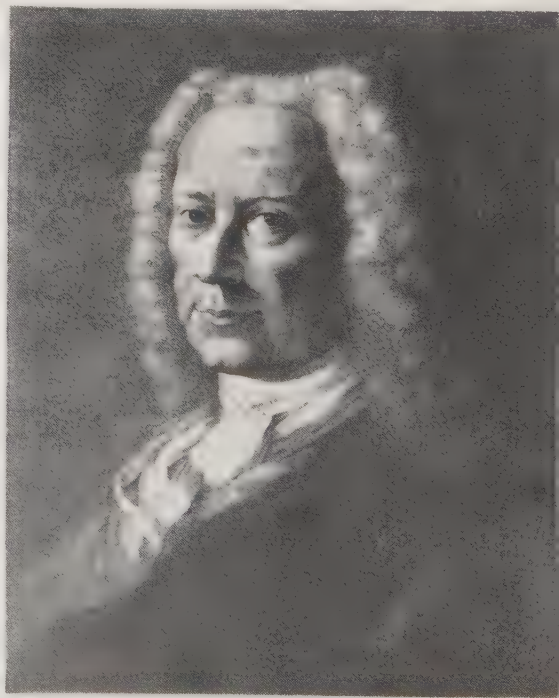
Watermark: fleur-de-lis in double circle with B above (Hind 3).

We have a number of fine etchings by Giovanni Battista Piranesi. Please send your requests.

75 Marco Alvise Pitteri*Venice 1702–1786***PORTRAIT OF SCIPIONE MAFFEI, after Francesco Lorenzi**

Engraving. Rava 206, only state. A very fine, early impression, with small margins. A few repaired tears in the margins, two slightly into the subject, slight rubbing in the corners outside the image, traces of a horizontal fold and a printer's crease, foxing visible on verso only, otherwise in very good condition. 462 × 356mm.

75





76 Giovanni Andrea Podesta'

Genova active 1634/1640—before 1674

A BACCHANAL WITH TWO FAUNS AND
CHILDREN CARRYING THE DRUNKEN
SILENUS

Engraving, 1640. Bartsch 2, only state. A very good impression, trimmed on the platemark, or close to, or on the borderline. A few thin spots near the corners, a few very slight stains, otherwise in very good condition. S 264 × 390mm.

Watermark: unidentified.

77



77 Giovanni Andrea Podesta'

Genova active 1634/1640—before 1674

AN ALLEGORY WITH PUTTI

Engraving, 1640. Bartsch 5 only state, Ferrara 72, first state of two. A fine, very early impression with the guide lines for the inscription clearly visible, trimmed close to, or on the borderline. A slight vertical centre fold, a few unobtrusive printer's creases, a few very slight stains,

thin spots near the corners, the top right corner locally supported, otherwise in very good condition. S 261 × 388mm.

Watermark: unidentified.

Description of the states

First state:

with the address 'Franciscus Salucious'; with '1640'.

Second state:

The above address erased; with the Rossi address. The date 1640 now altered to '1649'.



78 Rembrandt Harmensz van Rijn

Leyden 1606—Amsterdam 1669

THE PERSIAN

Etching, 1632. B., Holl. 152, H 93, BB 32-A, only state, signed on the lower left: RHL 1632 (the two last numbers reversed). A fine impression, with narrow margins all round. A small replaced paper loss on the upper right edge, in the blank area only, otherwise in very good condition. P 107 × 78mm.

79 Rembrandt Harmensz van Rijn

Leyden 1606—Amsterdam 1669

THE ANGEL DEPARTING FROM THE FAMILY OF TOBIAS

Etching and drypoint, 1641. B., Holl. 43, H 185, BB 41-G, fourth, finished state, before the rework, signed on the lower left: Rembrandt f 1641. A fine impression with thread margins or trimmed on the platemark. A thin spot in the upper right corner, otherwise in very good condition. P 102 × 153mm.

Collection: unidentified.





80 Rembrandt Harmensz van Rijn

Leyden 1606—Amsterdam 1669

THE GOLF PLAYER

Etching, 1654. B., Holl. 125, H 272, BB 54—A, second, finished state, signed on the lower left: Rembrandt f. 1654. A fine impression with considerable burr, with narrow margins all round, in very good condition. P 94 × 143mm.

Collection: unidentified.



81 Rembrandt Harmensz van Rijn

Leyden 1606—Amsterdam 1669

THE CIRCUMCISION IN THE STABLE

Etching, 1654. B., Holl. 47, H 274, BB 54-B, first state of two, signed twice on the left: Rembrandt f. 1654 (the 'd' of the upper signature reversed). A fine impression with narrow margins all round, in very good condition. P 96 × 142mm.

Collection: unidentified.



82 Rembrandt Harmensz van Rijn

Leyden 1606—Amsterdam 1669

CHRIST AND THE WOMAN OF SAMARIA: AN ARCHED PRINT

Etching and drypoint, 1657. B., Holl. 70, H 294, BB57-B, third, finished state, signed on the left: Rembrandt f. 1658. A fine impression with narrow margins or trimmed on the platemark. The upper left corner restored in the blank area only, above the arch, a tiny repaired hole on the upper right, a thin spot in the lower left corner locally supported, otherwise in very good condition. P 125 × 160mm.

Collection: unidentified.

83 Cristofano Robetta

Florence 1462—after 1522

CERES

Engraving. Bartsch 16 not at the Albertina; Hind 26, second state of two, with additional unpublished state information listed below. Hind records only two impressions of the first state, of which the impression

conserved at the British Museum is severely trimmed in the sky area on top, and only three impressions of the second state, of which the impression conserved at the Gabinetto delle Stampe in Rome is also trimmed on top. A superb impression of this excessively rare print, with a narrow margin round the borderline on three sides and trimmed close to the borderline on top. A few small paper losses in the sky and in the grass on the lower left, one on Ceres's neck, backed on thin Japan for support, in very good condition. S 193 × 138mm.

Description of the states

First state:

in addition to the blank area described by Hind, there is another blank area behind Ceres's foot at the left.

Second state:

the blank area to the left of the young satyr filled in as described by Hind; the blank area below Ceres's foot at left, filled in with a number of dots and ground lines.

Hind notes that the subject is of the same type as Filippino Lippi's 'Allegory of Music' at Berlin and the group suggested by the figures of a mother and child with another child clinging to her mother's skirts in Filippino Lippi's fresco of 1502, the 'Raising of Drusiana' in the Strozzi Chapel, S. Maria Novella. The figures are in reverse, so that Robetta probably based his design directly on the painting or on some study for it.





84 Salvator Rosa

Naples 1615—Rome 1673

FIGURINE: A STANDING SOLDIER SEEN FROM THE BACK

Etching and drypoint. Bartsch 41 only state, Wallace 33, second state of two, the first state is a unique proof state. An exceptionally fine, contemporary impression on thin laid paper, with small margins. The upper left corner replaced, a few tiny nicks in the lower left corner locally supported mostly in the margin, a pin hole in the upper right margin, otherwise in excellent condition. 143 × 93mm.

85 Salvator Rosa

Naples 1615—Rome 1673

FIGURINE: A GROUP OF FOUR SOLDIERS

Etching and drypoint. Bartsch 56, only state, Wallace 53, second state of two, the first state is a unique proof state. An exceptionally fine, contemporary impression on thin laid paper, with small margins. The upper right corner replaced in the margin only, a few thin spots, a pin hole in the margin of the lower left and right corner, otherwise in excellent condition. 143 × 95mm.

Watermark: partial, unidentified.



86 Aegidius Sadeler

Antwerp c. 1570—Prague 1629

THE NATIVITY, after J. von Achen

Engraving, 1588. Hollstein 32, first state of two. A fine early impression, trimmed on or just inside the platemark. A repaired tear in the upper left corner, a slight diagonal fold in the lower left corner outside the subject, a few faint stains, a collector's number in brown ink in the lower right corner, in very good condition. S 341 × 239mm.

Collection: unidentified.

87 Girolamo Scarsello

active Bologna second half of 17th century

SATURN

Etching. Bartsch 2, only state. A fine impression with margins. Thin spots in the upper corners in the margin only, in very good condition. 187 × 142mm.

Collection: Duke D'Arenberg (Lugt 567).



88 Adamo Scultori (*Bartsch* as Adam Ghisi)

Mantua—active 1566–1577

THE FLAGELLATION

Engraving. *Bartsch* 2, only state. A fine, very early impression, trimmed on or close to the borderline. Trace of a horizontal fold, a few slight stains and thin spots, a few repaired tears with replaced paper losses on the edges, a very small replaced paper loss on lower right, in very good condition. S 439 × 335 mm.

Watermark: unidentified.

Collections: Sir Joshua Reynolds (Lugt 2364); Dr. E. Peart (Lugt 891).

89 Diana Scultori

Mantua active 1573-1588

THE BIRTH OF APOLLO AND DIANA, after Giulio Romano

Engraving. Bartsch 39, second state of two, the three later states unknown to Bartsch, Massari 141, second state of five. A fine impression, trimmed close to or on the borderline, fractionally within on upper edge. The upper right corner and a small area on the right edge replaced, in very good condition. S 259 × 382mm.

Watermark: unidentified.

Collections: W. Sharp (Lugt 2650); another unidentified.

Description of the states

First state:

Before any addresses

Second state:

With the address of Horatius Pacificus

Third state:

With the above address and the address of de Rossi

Fourth state:

With the address of Carlo Losi and the address of Pacificus; the Rossi address erased

Fifth state:

All addresses erased.





90 Pietro Testa

Lucca 1617—Rome 1650

A YOUNG MAN ARRIVING ON PARNASSUS BY THE STRAIGHT ROAD OF VIRTUE

Etching. Bartsch, Bellini 33, second state of three, before the erasure of the dedication. Bartsch records an impression with a different dedication for the first state; Bellini was unable to trace an impression of this state in any Italian collection, nor does the British Museum conserve an impression of Bartsch's first state. A very fine, early impression with the guide lines in the inscription plate clearly visible, with margins, small below. A few slight stains, a vertical fold visible on the verso, a few repaired nicks and tears in the margins, three just into the plate, a collector's number in ink in the lower right margin, in very good condition. 418 × 576mm.

Watermark: anchor in single circle with star above.



91 Giovanni Battista Tiepolo

Venice 1696—Madrid 1770

SCHERZI: THREE MAGICIANS BURNING A SNAKE

Etching. De Vesme 14, Rizzi 5, first state of two. A very fine exceptionally early impression with a narrow margin at the right, the other sides with thread margins or trimmed on the platemark. A tiny repaired nick on the bottom edge, a very slight stain top right, in excellent condition. S 223 × 182mm.

Collection: unidentified.

92 Giovanni Battista Tiepolo

Venice 1696—Madrid 1770

A MAGICIAN POINTING OUT A BURNING HEAD TO TWO YOUTHS

Etching. De Vesme 16, Rizzi 7 first state of three, proof state unknown to De Vesme and Rizzi, before the number and before the cutting down of the etching plate on the left by 11mm., with the heavy, scored vertical lines on the left, to indicate where the plate was to be cut for the published state. A superb impression of the rare proof state, with large margins. A small area of surface rubbing in the right margin, extending unobtrusively slightly into the plate with tiny touching, otherwise in excellent condition. 226 × 186mm.

Watermark: partially visible A C.







93 Giovanni Battista Tiepolo

Venice 1696—Madrid 1770

SCHERZI: A WOMAN KNEELING IN FRONT OF
MAGICIANS AND OTHER FIGURES

Etching. De Vesme 20, Rizzi 11, first state of two. A very fine, exceptionally early impression of this lightly bitten rare print, with thread margins or trimmed on platemark, in excellent condition. S 229 × 168mm.

Collection: unidentified.

94 Giovanni Battista Tiepolo

Venice 1696—Madrid 1770

SCHERZI: A YOUNG SHEPHERDESS AND AN
OLD MAN WITH A MONKEY

Etching. De Vesme 30, Rizzi 21, first state of two. A very fine, early impression with wiping marks, with margins, in excellent condition. 225 × 176mm.

Collections: F. Baumgartner (Lugt 975), and another unidentified.



95 Giovanni Battista Tiepolo

Venice 1696—Madrid 1770

THE PHILOSOPHER

Etching. De Vesme 32, Rizzi 23, second state of three before the addition of the number. The first state is a rare proof state. A very fine, exceptionally early impression with inky plate edges, the fine lines on the tree printing as on the proof state, with large margins. Some slight stains and a few printer's creases in the margin only, in excellent condition. 229 × 171mm.

Watermark: W.



96 Giandomenico Tiepolo

Venice 1727–1804

TESTE: OLD MAN WITH A TURBAN

Engraving. De Vesme 150, Rizzi 194, first state of two. A fine early impression before the addition of the number, with large margins. A hand written '3' in ink in the left corner of the margin, in excellent condition. 111 × 91mm.

Watermark: partially visible coat-of-arms with stars.



97 Giandomenico Tiepolo

Venice 1727–1804

TESTE: PROFILE OF AN OLD MAN

Engraving. De Vesme 155, Rizzi 199, second state of two. A very good impression, with large margins, in perfect condition. 117 × 85mm.

Watermark: partially visible coat-of-arms.



98 Giandomenico Tiepolo

Venice 1727–1804

TESTE: TURK SEEN FROM BEHIND

Engraving. De Vesme 162, Rizzi 206, first state of two. A fine, very early impression before the addition of the number, trimmed to the borderline or with narrow margins beyond the borderline on three sides, trimmed on the platemark below, in excellent condition. S 121 × 87mm.

Watermark: partially visible, unidentified.



99 Giandomenico Tiepolo

Venice 1727–1804

TESTE: TURK SEEN FROM BEHIND

Etching. De Vesme 163, Rizzi 207, first state of two. A fine, very early impression before the addition of the number, trimmed to the borderline or with narrow margins beyond the borderline on three sides, trimmed on the platemark below, in excellent condition. S 118 × 78mm.



100 Giandomenico Tiepolo

Venice 1727–1804

TESTE: THREE-QUARTER VIEW OF AN OLD MAN WITH A BEARD

Etching. De Vesme 164, Rizzi 208, second state of two. A very good impression with large margins, in excellent condition. 123 × 92mm.

Watermark: partially visible coat-of-arms.

101 Lorenzo Tiepolo

Venice 1736—Madrid 1776

A MONUMENT TO THE GLORY OF HEROES, after G. B. Tiepolo

Etching. De Vesme 7, Rizzi 228, third state of three. An exceptionally fine impression, printed with rich burr and strong contrasts, with large, full-size deckle-edged margins. A trace of the horizontal centre fold, two tiny rust spots, in very good condition. 663 × 495mm.

Watermarks: large armorial; crowned 'W'.





102 **Esaias van den Velde**

Amsterdam 1591—De Haag 1630

LANDSCAPE WITH A STONE BRIDGE OVER RAPIDS LEADING TO A ROTUNDA

Etching. Unknown to Burchard, Ackley 29, Keyes E 7, second state of two. This impression has come to light since the publication of Keyes's catalogue, where he lists the institutions which conserve the ten recorded impressions of this print. Keyes records two impressions before the number and eight impressions of the second state. A very fine impression of this excessively rare etching, with thread margins or trimmed on the platemark. The number '11' on the lower right has been carefully erased, a few extremely faint fox marks, a slight diagonal fold in the lower right corner visible on the verso, otherwise in excellent condition. S 105 × 141mm.

Watermark: crowned armorial.

Keyes states that 'this splendid etching is one of Esaias' most precocious etchings' and argues for an early dating, c. 1614.

margins. A thin spot in the lower right corner, otherwise in very good condition. 88 × 63mm.

Collection: Städtische Kupferstichsammlung, Stettin (Lugt 2312 d).

Würzbach (p. 746) states that Vellert possibly made a number of stained glass paintings for King's College Chapel, Cambridge, in 1516/1526.

103

103 **Dirk Jacobsz Vellert (*Bartsch as Thierry van Star*)**

Antwerp active 1511–1544

A DRUMMER WITH A YOUNG CHILD HOLDING A HOOP

Etching, October 14, 1523. Bartsch 17, only state. An exceptionally fine, very early impression with wiping marks, of this excessively rare print, with narrow





104 Agostino Veneziano (*Agostino dei Musi*)

Venice—active Rome 1516/1536

THE DRAGON AND THE BEE

Engraving. Bartsch 406, only state. A good impression, with narrow margins round the borderline, in very good condition. S 84 × 128mm.

Watermark: single circle with anchor.

Collection: unidentified.

105 Agostino Veneziano (*Agostino dei Musi*)

Venice—active Rome 1516/1536

A MAN WITH A FLAG

Engraving. Bartsch 482, only state. A very good impression, printed with plate tone, trimmed on or close to the platemark. A horizontal fold mainly visible on the verso, a few thin spots, in very good condition. On the lower edge, in the centre, a faint thumb print of printer's ink, presumably that of the artist or the printer. S 248 × 178mm.

Watermark: unidentified.





106 Agostino Veneziano (*Agostino dei Musi*)

Venice—active Rome 1516/1536

A YOUNG HERO BEFORE AN ALTAR

Engraving. Bartsch 483, first state of two. A fine, very early impression, printed with plate tone, trimmed on or close to the platemark on three sides, just within or on the borderline at left. The tips of the upper corners and a small paper loss on the left edge replaced, a few thin spots on the edges, minor unobtrusive creasing, the collector's mark from verso showing faintly on lower right, otherwise in very good condition. On the lower edge, left of centre, a faint thumb print of printer's ink, presumably that of the artist or the printer. S 246 × 187mm.

Watermark: partially visible, unidentified.

Collection: unidentified.

107

107 Antonio Visentini

Venice 1688–1782

GRAND CANAL: LOOKING EAST FROM THE PALAZZO BEMBO TO THE PALAZZO VENDRAMIN CALERGI, from the series of 38 plates entitled *Urbis Venetiarum Prospectus Celebriores Ex Antonii Canal*, published in 1742. (Plate 4)

Etching, first state of two. A fine, early impression with large margins, in excellent condition. 268 × 425mm.



108 Antonio Visentini

Venice 1688–1782

RIVA DEGLI SCHIAVONI: LOOKING EAST, from the series of 38 plates entitled *Urbis Venetiarum Prospectus Celebriores Ex Antonii Canal*, published in 1742. (Plate 11)

Etching, first state of two. A fine, early impression with large margins, in excellent condition. 268 × 424mm.

We have a number of fine etchings by Antonio Visentini. Please send your requests.

108





109 James Abbott McNeill Whistler

Lowell, Mass. 1834—London 1903

LIMEHOUSE

Etching, 1859. Kennedy 40, third, finished state, Lochnan page 81 (*The Etchings of James McNeill Whistler*, New Haven and London 1984). A very fine, exceptionally rich impression, printed on laid paper, with margins. Window mounted at the edges of the margins only, in excellent condition. 124 × 202mm.

Watermark: unidentified.

Collections: Colonel R. W. H. Cardiff (Lugt 2196); another unidentified.



110 James Abbott McNeill Whistler

Lowell, Mass. 1834—London 1903

EAGLE WHARF

Etching, 1859. Kennedy 41, only state, Lochnan plate 111. An exceptionally fine, rich impression, printed on very thin laid paper, with margins. Very slight mount staining in margins only, in excellent condition. 138 × 211mm.

Watermark: unidentified.

111 James Abbott McNeill Whistler

Lowell, Mass. 1834—London 1903

THE LIMEBURNER

Etching, 1859. Kennedy 46, second state of two, Lochnan plate 108. An exceptionally fine, rich impression, on thin Japan with wirelines, with margins. Very slight mount staining on edges of margins only, slight glue staining on upper and lower left on edge of margin only, in excellent condition. 251 × 176mm.



112 James Abbott McNeill Whistler

Lowell, Mass. 1834—London 1903

MILLBANK

Etching, 1861. Kennedy 71, fifth, final state, Lochnan plate 158. An exceptionally fine, rich impression, printed on very thin laid paper, with margins. Slight mount staining in the margins only, a short repaired tear in the margin only, in very good condition. 99 × 124mm.

Watermark: unidentified.



Whistler
1850

113 Anton Maria Zanetti the Elder

Venice 1680–1757

THE VIRGIN AND CHILD SEATED ON A CLOUD, after Parmigianino

Chiaroscuro woodcut, printed from two blocks, with a black line block and one light olive green block. Bartsch XII. 162, 2, state unknown to Bartsch, before the letter P and before the date 1723. Impressions before the date, known to Bartsch, were described by him as extremely rare proof states. A very fine impression, with thread margins on top, trimmed to the borderline on three sides, laid on a mount with wash borders, in very good condition. Below the woodcut, on the mount only, the writing 'Proof before the letter P'. S 99 × 65 mm.

The impression from the Metropolitan Museum of Art, reproduced in the Illustrated Bartsch, bears the letter P and the date 1723.



114



114 Antonia Maria Zanetti the Elder

Venice 1680–1757

A STANDING YOUNG WOMAN HOLDING A VASE, after Parmigianino

Chiaroscuro woodcut printed from four blocks, with a plum line block and one light plum, one salmon and one very pale greenish-yellow block. Bartsch XII, 170, 25, only state. A very fine impression trimmed to the borderline by the artist and laid on a heavy sheet with a wash border and a gold rim. A small paper imperfection on the lower right edge, otherwise in excellent condition. S 202 × 103 mm.

Collection: J. A. Boerner, 1819 (Lugt 270).

115 Anton Maria Zanetti the Elder

Venice 1680–1757

A SEATED WOMAN IN A CHAMBER, after Parmigianino

Chiaroscuro woodcut printed from two blocks, with a black line block and one green block. Bartsch XII, 171, 28, only state. A fine impression, with a small margin round the borderline, in very good condition.

S 171 × 105 mm.

115



English Prints

116 Francesco Bartolozzi R.A.

Florence 1727—Lisbon 1815

THE WOODMAN, after Thomas Barker of Bath

Stipple engraving printed in black. De Vesme and Calabi 1391, third, final state. A very fine impression, published by Thos. Macklin, Poet's Gallery, June 1, 1792, trimmed fractionally within the platemark, in very good condition. S 636 × 434mm.



117 Francesco Bartolozzi R.A.

Florence 1727—Lisbon 1815

THE DESERTED VILLAGE, after Francis Wheatley, R.A., illustrating Goldsmith's poem

Stipple engraving, partly printed in colours and finished in watercolour. De Vesme and Calabi 1440, fourth state of four, Webster E 112. A very fine impression, published by Thos. Macklin, Poet's Gallery, May 1st, 1795, with margins, in very good condition. 429 × 508mm.



118 **Francesco Bartolozzi R.A.**

Florence 1727—Lisbon 1815

Samuel Alken

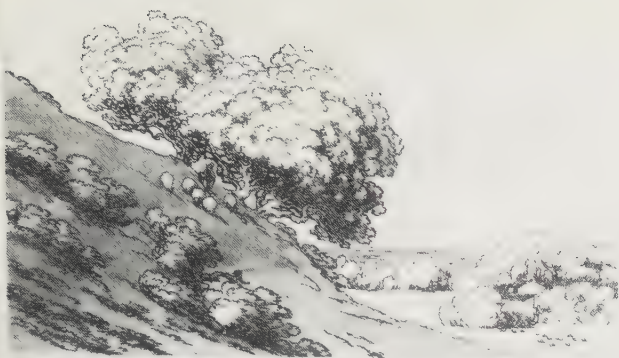
London flourished 1780–1825

THE RETURN FROM SHOOTING, after

Francis Wheatley R.A.

Etching and stipple engraving printed in sepia. De Vesme and Calabi 2507, second state of six, Webster E 80, published January 10, 1792 by Joseph Barney. A very fine proof state before the stipple engraving on the trees, with narrow margins on three sides, trimmed to platemark on top. The top left and right and lower right corners replaced in the margins only, two repaired nicks on the edges, some very slight staining, in very good condition. S 529 × 683mm.





THORN



WILLOW



FIR



BEECH

119 John Robert Cozens

London 1752–c. 1799

STUDIES OF TREES

Soft ground etchings with aquatint. Thirteen plates of fourteen from this rare set, published by the artist, Feb. 1, 1789. Very fine impressions, printed in shades of light beige to brown, with an aquatint borderline round the image and margins round the borderline. The upper corners laid on buff coloured support sheets. Very slight discoloration in the upper corners where laid with slight creasing on some plates, otherwise all in excellent, fresh condition. Sheet size approximately 249 × 326mm.

Weeping Willow; with signature
Oak; with signature and date
Poplar; with signature
Horse Chestnut; with signature
Palm; with signature and date

Willow; with signature and date
Beech; before signature and date
Cedar; with signature and date
Birch; with signature and date
Elm; with signature and date
Aspen; with signature and date
Fir; with signature and date
Thorn; with signature and date



120 William Dickinson

London 1746—Paris 1823

MRS. GWYNNE AND MRS. BUNBURY, after DANIEL GARDNER 'In the Characters of the Merry Wives of Windsor'

Mezzotint. Chaloner Smith 34, first state of two. A very fine impression, published by Dickinson & Watson, January 20th, 1780, with small margins. Very slight foxing, in very good condition. 304 × 278mm.

Collection: J. Chaloner Smith (Lugt 2295 bis).

121

121 William Dickinson

London 1746—Paris 1823

EMILIA, DUCHESS OF LEINSTER, after Sir Joshua Reynolds P.R.A.

Mezzotint. Chaloner Smith 43, first state of three, proof state before name of personage. A very fine impression, published by Dickinson & Watson, Nov. 12th, 1780, with thread margins, laid on the upper corners to the original Liechtenstein mount, in very good condition. S 380 × 276mm.

Collection: Prince Liechtenstein.





122 Thomas Frye

Dublin 1710—London 1762

HEAD OF A YOUNG MAN, after Frye's own drawing

Mezzotint. Chaloner Smith 17, second state of two. A fine impression from the first series of *Life-Sized Heads*, published 1760, with margins. Slight mount staining outside the image, otherwise in very good condition. 504 × 353mm.

123 Valentine Green

Hales-Owen 1739—London 1813

JANE, COUNTESS OF HARRINGTON, after Sir Joshua Reynolds P.R.A.

Mezzotint. Chaloner Smith 62, first state of two, scratched letter proof. A very good impression, published by Valentine Green 1780, with margins. Minor repaired tears in the margin and one on the figure, otherwise in very good condition. 632 × 386mm.



124 William Hogarth

London 1697–1764

Charles Grignion

London 1716–1810

GARRICK IN THE CHARACTER OF
RICHARD III, after William Hogarth

Etching with engraving. Paulson 165, second (finished state). A fine impression, published by Hogarth, London, June 20th, 1746, trimmed to the image on three sides, to the publication line below. Laid on the corners to the original Liechtenstein mount, slight staining in the inscription area, in very good condition. S 408 × 507mm.

Collection: Prince Liechtenstein.



Mr. Garrick in the Character of Richard the 3^d



125 John Jones

London 1745–1797

LADY ANNE FITZPATRICK AS 'SYLVIA', after
Sir Joshua Reynolds P.R.A.

Stipple engraving printed in black. Hamilton p. 99, second, finished state. A very fine impression, published by engraver, November 1, 1791, with margins, in very good condition. 356 × 252mm.

LADY GERTRUDE FITZPATRICK AS
'COLLINA', after **Sir Joshua Reynolds**
P.R.A.

Stipple engraving printed in black. Hamilton p. 99, second, finished state. A very fine impression, published by engraver, February 1, 1792, with margins, in very good condition. 355 × 253mm.

The two stipple engravings described and illustrated in this catalogue are sold as a pair.

126 Samuel Okey

London active 1760s—Rhode Island after 1771

MISS NANCY REYNOLDS, after **J. Williams**

Mezzotint. Chaloner Smith 9, only state. A very fine impression, published by the artist, with small or thread margins, in very good condition. 329 × 220mm.





127 James Parker

London 1750–1805

THE PULSE, after **James Northcote**,
illustrating Sterne's 'Sentimental Journey'

Stipple engraving, printed in sepia. A very fine impression, published by J. Harris, July 10th, 1785, with thread margins or trimmed on the platemark. A tiny replaced paper loss in the lower right corner of the margin only, in very good condition. 391 × 354mm.



128 William Pether

Carlisle 1731—London 1795

THE ORRERY, after Joseph Wright of Derby A.R.A.

Mezzotint. Chaloner Smith 48, second state of three, scratched letter proof, before the inscription of the title and before the motto on the arms. A fine impression, published by Boydell 1768, with small margins on three sides, trimmed to the platemark on top. A repaired tear on the lower edge and a repaired short nick on the edge at right, lightly rubbed, in very good condition. S 486 × 583mm.

129 Richard Purcell

Dublin active 1755—London 1765

FRANCES, COUNTESS OF ESSEX, after Sir Joshua Reynolds P.R.A.

Mezzotint. Chaloner Smith 26, second state of two. A very good impression, published by Robt. Sayer, with thread margins or trimmed on the platemark, slight discoloration in the lower margin, laid on the upper corners to the original Liechtenstein mount, in very good condition. S 354 × 252mm.

Collection: Prince Liechtenstein.





Sweet China Oranges, Sweet China!

130 Luigi Schiavonetti

Bassano 1765—London 1810

SWEET CHINA ORANGES, SWEET CHINA!,
after **Francis Wheatley** R.A., from the
'CRIES OF LONDON'

Stipple engraving, printed in colour and finished by hand. Webster E 103, second state of two, published London, July 1794 by Colnaghi & Co. A fine impression, trimmed within the platemark lacking the publication line, slight foxing outside the subject, otherwise in very good condition. S 395 × 302mm.



132 John Raphael Smith

Derby 1752—Doncaster 1812

MRS. MORRIS, after Sir Joshua Reynolds
p.r.a.

Mezzotint. Chaloner Smith 116, first state of three, scratched letter proof. A very fine impression, with margins, in very good condition. 379 × 278mm.

Watermark: proprietary.

131 John Raphael Smith

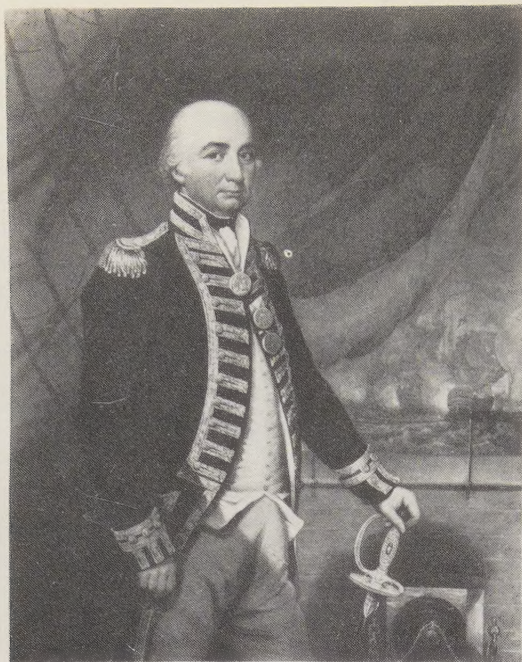
Derby 1752—Doncaster 1812

THE HON. FRANCES INGRAM, after Sir
Joshua Reynolds p.r.a.

Mezzotint. Chaloner Smith 91, first state of four, R. 91, F. 192, scratched letter proof. A very fine impression, with small margins all round. Very slight foxing, otherwise in very good condition. 378 × 277mm.

Collection: Duke of Buccleugh (Lugt 402).





133 Charles Turner

London 1774–1857

ADMIRAL LORD COLLINGWOOD, after an unnamed painter

Mezzotint. O.D. 7, Whitman 134, first state of two. A very fine impression, published by Colnaghi & Co., July 1, 1811, with small margins on three sides, trimmed fractionally within on bottom, in very good condition. S 510 × 368mm.

Watermark: proprietary.



134 Caroline Watson

London 1761–1814

THE HON. MRS. STANHOPE, a fashionable beauty, as 'Contemplation', after Sir Joshua Reynolds P.R.A.

Stipple engraving printed in black. O.D. 3, Hamilton p. 135, second state of four, proof before the title. A very fine impression, published by John and Josiah Boydell, January 1, 1790, with large margins. A few slight stains, mainly in the margins, in very good condition. 355 × 291mm.

Watermark: unidentified.



135 Thomas Watson

London 1743–Bristol 1781

MRS. HARDINGE, after Sir Joshua Reynolds P.R.A.

Mezzotint. Chaloner Smith 18, second state of two; Russell 18, second state of four. A very fine impression, published by Watson and Dickinson, February 10th, 1780, with margins. A few printing creases in the inscription area, otherwise in very good condition. 455 × 330mm.

Collection: Sir Thomas Lawrence (Lugt 2446).

